

A.B.C. TELEVISION LTD.,  
BROOM ROAD,  
TEDDINGTON,  
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977-3252

Script Dept

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C A M E R A                      S C R I P T

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C A L L A N

"THE LITTLE BITS AND PIECES OF LOVE"

by  
JAMES MITCHELL

---

Associate Producer  
JOHN KERSHAW

---

Designer  
STAN WOODWARD

---

Producer  
REGINALD COLLIN

---

Directed by  
PETER SASDY

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Camera Rehearsal: 10.30 Wednesday, 31st January, 68.  
Studio 1, Teddington.

VTR:                      17.15 Thursday, 1st February, 68.  
Studio 1, Teddington.

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RUNNING TIME: 46.25 + 2 Comm. Breaks.

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PROD.NO.1911

VTR/ABC/7394

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# CAST

Callan ..... EDWARD WOODWARD  
Lonely ..... RUSSELL HUNTER  
Hunter ..... MICHAEL GOODLIFFE  
Meres ..... ANTHONY VALENTINE  
Secretary..... LISA LANGDON  
Mrs. Rule..... PAULINE JAMESON  
Agnes Gregory..... FABIA DRAKE  
Meres' Assistant..... DAVID ROSE  
Waitress ..... VIVIEN SHERRARD  
Dicer ..... VLADEK SHEYBAL  
Dr. Rule ..... LAURENCE HARDY  
1st KGB Man..... DAVID GARFIELD  
2nd KGB Man ..... JOSEPH O'CONNELL  
Brezhevski ..... ANDY DEVINE

# EXTRAS

Washer-up (Woman)..... WINNIE HOLMAN ..... 31.1.68 and 1.2.68.  
Indian kitchen hand ..... MOHAND SINGH ..... 31.1.68 and 1.2.68.  
Chef (A)..... JOHN PRESTON ..... 31.1.68 and 1.2.68.  
Chef (B) ..... HARRY TIERNAY ..... 31.1.68 and 1.2.68.  
Cockney kitchen hand (Woman)..... MAISIE MERRY ..... 31.1.68 and 1.2.68.  
Irish Girl ..... BETTY GOLDING ..... 31.1.68 and 1.2.68.  
Oxford tutor ..... PETER RORY ..... 31.1.68 and 1.2.68.  
Girl undergraduate..... LOUIS COLLARD ..... 31.1.68 and 1.2.68.  
Matron-type lady ..... PETER DOLLINS ..... 31.1.68 and 1.2.68.  
Smark wife of Professor.... NANCY ADAMS..... 31.1.68 and 1.2.68.  
Chinese girl undergraduate. PEGGY LEE ..... 31.1.68 and 1.2.68  
Retired army officer..... PAT HALPIN ..... 31.1.68 and 1.2.68.

Production Assistant ..... Marion Lloyd  
Floor Manager..... Denver Thornton  
Stage Manager..... Mari Marcus  
Wardrobe Supervisor ..... Gillian Grimes  
Make Up Supervisor ..... Jean McKenzie  
P.A. Timer ..... Micky Fisher  
Graphic Artist..... Ian Kestle

Technical Supervisor.. Del Randall  
Lighting..... Louis Bottone  
Cameras..... David Hughes  
Sound..... Mike Westlake  
Vision Mixer..... John White Jones  
Racks..... Will Marley

# SCHEDULE

## Wednesday, 31st January 1968.

Camera Rehearsal.....10.30 - 13.15  
Lunch Break.....13.15 - 14.15  
Camera Rehearsal .....14.15 - 19.15  
Supper Break .....19.15 - 20.15  
Camera Rehearsal .....20.15 - 21.45

## Thursday, 1st February 1968.

Camera Rehearsal.....10.30 - 13.15  
Lunch Break.....13.15 - 14.15  
Line Up & Make Up .....14.15 - 15.00  
Dress Rehearsal.....15.00 - 16.15  
Tea Break & Notes .....16.15 - 16.45  
Line Up .....16.45 - 17.15  
VTR .....17.15 - 19.00  
Tech.clear.....19.00 - 19.15  
Supper Break .....19.15 - 20.15



# SCENE BREAKDOWN

## ACT ONE:

SCENE	TIME	CHARACTERS	PAGES	CAMERAS	SOUND	SHOTS
1.Int. Rule's Living Room	Night	Callan Lonely	1	T/C 3A 2A	SOF A1 F/X	1-2
2.Int. Rule's Study	Night	Callan	1-2	1A 4 (cutaway)	B1	3-5
3.Int. Rule's Living Room	Night	Lonely Callan	2	3A	A1	6
4.Int.Hunter's Office	Day	Hunter Meres Secretary Callan	2-7	5A 2B 4 (cutaway) 3B	C1 Distort	7-29
5.Int. Lonely's Kitchen	Day	Callan Lonely Extras	9-10/11	4A 1B 2C	B2 F/pole F/X	30-36
6.Ext. Street Oxford. FILMING T/C SEQUENCE 1	Day	Mrs. Rule Callan	10/11	T/C 1'11"	SOF	1'11"
7.Int. Oxford Cafe	Day	Mrs. Rule Callan Agnes Man (Oxford Tail) Waitress Extras	10/11-12	6A 5B 3C	C2 F/pole F/X	37-42
8.Int. Lonely's Kitchen	Night	Lonely Dicer Callan	12-19	4A 2C 1C 3D	F/X F/pole B3	43-59
9.Int. Hunter's Office	Day	Hunter Meres Oxford Tail Callan	19-24	5A 2B 3B 4 (cutaway)	C1 F/X Grams	60-92

FIRST COMMERCIAL BREAK

SCENE	TIME	CHARACTERS	PAGES	CAMERAS	SOUND	SHOTS.
10.Int.Rules Flat	Day	Callan Mrs.Rule Rule	25- 28	C/S 5C 1D 2E	Grams A2	93- 103
11.Int.Kitchen	Night	Lonely Dicer	28- 29	4B	B3 FX	104
12.Int.Oxford Cafe. INTERCUT 13. Kitchen Set	Night	Callan Mrs.Rule Agnes Waitress Extras Lonely Extras	29-35	6A 1E 4B 3C	C2 F/P FX	105-124
13A.Hunter's Office. INTERCUT Oxford Cafe.	Night	Hunter Callan	35-36	5A 4B	F/P Distort C2	125-127
14.Int.Rules Flat.	Night	Rule Mrs.Rule	36-	2A 1F	A1	128-129
S T O P   T A P E .            R O L L   B A C K   A N D   M I X .						
16. T/C SEQUENCE NO.2.	Day	Callan	38			
17.Int.Rules's Flat.	Day	Mrs.Rule Callan Rule	38- 44	4D 5D 3A,/3E 2E 1A	C3 A2 B1 Tapes	130- 152
18.Int.Hunter's Office.	Day	Hunter Meres	44- 45	5A 2B1	C1	153-154
19.Int.Lonely's Kitchen.	Day	Callan Dicer Extras	45-47	4B 1C 3D	B3 FX	155- 159
20.T/C.SEQUENCE NO.3.	Day	Mrs.Rule KGDMan	47		SOF	

S E C O N D            C O M M E R C I A L            B R E A K



SCENE	TIME	CHARACTERS	PAGES	CAMERAS	SOUND	SHOTS.
21.Int. Hunter's Office	Night	Callan Hunter Secretary	48- 50	C/S 3B 2B 5A	Grams C1	160-167
22.T/C SEQUENCE NO.4.	Night	Callan Lonely	50-			
23.Int.Rules Flat.	Night	2 KGB Men Rule Mrs.Rule	51- 52	4F 3A 5C	A2 Grams	168- 173
24.Ext.Flat Window	Night	Callan	52	2F	F/P Grams FX	174
25.Int.Flat	Night	2 KGB Men Rule Mrs.Rule	52- 53	4F 2A 3A 5	A2 Grams FX	175-179
26.T/C SEQUENCE NO.5.	Night	KGB Man Lonely	53			
27.Rules House Hallway/ Living Room	Night	KGB Man 1st Callan Mrs.Rule Rule Lonely	54- 57	3A 5 4 2A 1G	A2 Grams C3	180-193
STOP T A P E. R E - S T A R T A N D M I X.						
T/C SEQUENCE NO.7.	Dawn					
30.Int. Watchman's Hut.	Dawn	Mrs.Rule Callan Hunter	57	4G 1H 2G	A3 FX	
31.T/C SEQUENCE NO.8.				SOF.		

SCENE	TIME	CHARACTERS	PAGES	CAMERAS	SOUND	SHOTS.
33. Int. Watchman's Cabin	Dawn	Hunter Mrs. Rule Callan	60- 61	1H 2	A3	206- 208
34. T/C SEQUENCE NO. 9.	Dawn					
35. Int. Watchman's Cabin	Dawn	Mrs. Rule Hunter Callan	61	2 4	A3 FX	209-211
35. T/C SEQUENCE NO. 10.	Dawn	Mrs. Rule Hunter Callan			SOF	
37. Int. Cabin	Dawn	Mrs. Rule Hunter Callan	62	2 4	A3	213-214
38. T/C SEQUENCE NO. 11.	Dawn	Hunter Mrs. Rule Callan Brezhevski Meres Extras	62-	5 C/S	SOF  Grams	

F/U  
T/C

SOF

ABC Symbol + Callan Opening Film

F/O

1. F/U  
3A(35°) SC.1.INT.RULES' LIVING ROOM. A1  
L/S Establishing set. NIGHT. FX:Night  
See French window Atmosphere.  
far C.b.g.  
See shadows

2. 2A(35°)  
M/L 2/s  
CALLAN enters  
LONELY X to desk C.f.g.  
GO IN MC2/s  
  
CALLAN: Alright. Get on with it.  
Oi!  
Got your gloves on?

As CALLAN moves  
away CRAB LEFT to  
L/S.  
LONELY Lf.g.  
CALLAN X to  
Study R.b.g.  
  
LONELY: Mr.Callan, please.  
  
CALLAN: We want a real  
professional job, mate.

LONELY: That's what I'm here  
for, Mr.Callan.

3. 1A(35°) SC.2. INT.RULES STUDY.NIGHT. B1  
L/S Desk R.f.g.  
Door C.b.g.  
CALLAN enters  
GO INTO M/S  
CALLAN at piano.



4. 4(Cutaway Shot)  
C/S First photo.  
PAN OVER to C.S.  
Second photo

5. 1(35°)  
M/S CALLAN

2 to POS.B.

CALLAN: Solid silver.

HOLD L/S as CALLAN  
X to door.  
See exit.

6. 3A(35°) SC.3. INT.LIVING ROOM.NIGHT. A1  
ML2/s  
FRAME miniature Rfg.  
LONELY X to ti from  
C.b.g.  
CALLAN to L.b.g.

GO into C2/s  
PAN OVER to C.S.  
miniature.

CALLAN: Like it?

LONELY: Lovely.

Let hand in.  
Takes picture.

CALLAN: Nick it.

HOLD empty wall.

7. 5A(24°) SC.4. INT.HUNTER'S OFFICE.DAY. C1  
CS File on desk  
PULL BACK to ML2/s  
O/S HUNTER L.f.g.  
Fav. MERES C.b.g.

Andrei .

MERES:/Brezhevski, sir. The  
Polish rocket fuel  
expert?

3 to POS.B.



On Shot 7 on 5

HUNTER: That's the man.

MERES: Didn't the Russians make him an Academician ten years ago?

HUNTER: They did indeed, Meres. Do sit down.

8. 2B(24°) MERES: Thank you. /  
M2/s  
MERES sits into Rfg.  
Fav. HUNTER C.b.g.
9. 4(Cutaway shot) lady. /  
CS Photo in hand  
Sophia. Currently known as Mrs.Rule.
10. 2(24°) MERES: Rule? /  
M2/s a/b
11. 3B(35°) MERES: Sorry, sir. I haven't. /  
ML2/s  
HUNTER rises on L.  
MERES R.b.g.  
PAN RIGHT with HUNTER  
GO into MCU MERES

HUNTER: It's his wife we're interested in at the moment, however. This

HUNTER: He's a psychologist. Does research at Oxford, among other things. Haven't a light, have you? Can't seem to keep this damn thing in this morning.

SECRETARY: (OOV DISTORT) Yes, Mr.Hunter?

On Shot 11 on 3

HUNTER: Get me some matches, will you? She was in a displaced persons camp near Bonn, from October 45 to June 46. Hysteria case. Saved from permanent insanity by Rule. He was a psychologist attached to the army rehabilitation unit. Brought her back to England and married her.

MERES: What about the first husband, Brezevski? /

12. 5(35°)  
ML3/s MERES L.f.g.  
HUNTER C.b.g.  
SECRETARY enters Rbg.

HUNTER: What indeed, Meres?

SECRETARY: Callan's here, sir?

HUNTER: Oh good. Send him in, will you? /

13. 3(24°)  
M2/s  
MERES rises L.b.g.  
HUNTER R.f.g.  
Let HUNTER X f.g.  
to his chair.

MERES: Shall I go, sir?

HUNTER: No. No. This should interest you. /

14. 5(35°)  
ML3/s  
HUNTER sits L.f.g.  
MERES L.b.g.  
CALLAN enters.  
X to C.b.g.

CALLAN: You don't want me to share all our secrets, do you?



On Shot 14 on 5

15. 3(24°) HUNTER: What did you get? /  
C.S. CALLAN'S hands  
as he puts objects on  
desk.  
  
PULL BACK to ML3/s  
HUNTER/MERES/CALLAN  
  
CALLAN: Silver candlesticks,  
two silver mugs, one cup,  
Henley Regatta 1935, assorted  
jewellery, bird's picture,  
oh and eighteen pound five  
and fourpence cash.  
  
HUNTER: The miniature is  
delightful.
16. 5(15°) MERES: Really exquisite. /  
MCU CALLAN
17. 2(35°) CALLAN: Yeah. Lonely  
ML3/s like it too. /  
O/S CALLAN R.f.g.  
MERES R.b.g.  
fav. HUNTER C.b.g.  
  
HUNTER: Aren't you curious  
about the Rule family?  
  
CALLAN: I never heard of them.  
Why should I be?  
  
HUNTER: Because I wanted  
them robbed. She's a Pole.  
British by adoption. Her  
name is Sophia Brezevski.
18. 5(15°) CALLAN: So? /  
MCS HUNTER'S hands  
with photo.  
  
PAN OVER to  
CALLAN'S hands.  
  
PAN OVER to  
MCU CALLAN.  
Take his sit on desk.  
  
HUNTER: This is her, Callan,  
with her first husband, Dr.  
Andrei Brezevski. Taken in  
Warsaw in 1940. He taught  
physics at the university.  
She seems to have a penchant  
for academic types.

On Shot 18 on 5

19. 3(35°) a matter of taste /  
M3/s  
HUNTER/MERES/CALLAN. HUNTER: Dr.Brezevski is still  
alive. That's why I went to  
the trouble of getting these.  
They cost me £20,000 and a
20. 5(9°) British passport. /  
BCU CALLAN
21. 2(9°) what to look for. /  
BCU HUNTER CALLAN: Why couldn't you tell  
me this before? I'd have known
22. 5 exactly what we needed. /  
a/b HUNTER: My dear chap. You've  
done very well. We've got
23. 3 fooled me. / What now?  
a/b CALLAN: Well, you could have
- 2 to POS.C. HUNTER: Nothing, thank you.  
I shan't be needing you any  
longer. Goodday, Callan.
- HOLD CALLAN'S  
rise to ML3/s CALLAN: There's nothing like  
feeling you're wanted.
- As HUNTER rises  
CRAB RIGHT.  
PULL BACK with him  
to filing cabinet  
in R.f.g.  
Let CALLAN go on L.  
HOLD 2/s HUNTER: You look bewildered,  
Meres. It changes your whole  
face. Make it more boyish.



On Shot 23 on 3

MERES: Sir, I....

HUNTER: I like it.

MERES: He won't leave it there,  
you know, sir. He'll :

24. 5(9°) check up on them, now. /  
CU HUNTER  
Turns into shot.

HUNTER: Of course, he will.  
He knows that's what I want him  
to do and he won't be able to  
resist. Especially now that  
I've told him half the story. /

25. 3(35°)  
ML2/s  
HUNTER R.f.g.  
MERES C.b.g.

Go in with HUNTER  
to TIGHT M2/s

MERES: But why only half,  
sir? I take it you're after  
Brezewski. /

26. 5 (24°)  
MS HUNTER

HOLD his X back  
to chair.  
CRAB LEFT to O/S  
2/s with MERES C.b.g.  
Take HUNTER'S sit.

HUNTER: Yes.

MERES: Isn't it urgent?

27. 3(9°)  
CU HUNTER

HUNTER: Oh, it's urgent  
alright. /

But Callan won't be wasting his  
time. I need the co-operation  
of Mrs. Rule - Mrs. Brezewski.  
Callan doesn't know it yet,  
but that's what's he's

28. 5(24°)  
M2/s HUNTER L.f.g.  
Fav. MERES C.b.g.

organising. /

On Shot 28 on 5

MERES: I'd have thought  
that was my line of country.

HUNTER: Don't worry, Mores.  
I've not forgotten you.  
But I shall need you in  
Stockholm. I want you to go  
to the opera.

29.

3(9°)

BCU HUNTER

MERES: I'm tone deaf, sir. /

HUNTER: Then you won't find  
the music too distracting,  
will you?

CAM.5 to POS.B.

CAM.3 to POS.C.

Coming to 30 on 4



30. 4A(35°) SC.5.LONELY'S KITCHEN.D.Y B2 + F/POLE  
C.S.Pots and pans.C.f.g. in C.f.g.  
PAN UP to Low L/S.  
LONELY R.f.g. FX:Kitchen  
Street C.b.g. noise & street.  
See LONLEY's X to sink. thru scene.
31. 1B(35°) / CALLAN: What's all this then?  
M14/s LONELY: I've got to make a  
LONELY to L.f.g. living, Mr. Callan.  
CALLAN enters to C.b.g.  
TWO EXTRAS b.g.
- CALLAN: You haven't gone  
straight, have you?
- LONELY: Mr. Callan!
- CALLAN: Lonely, where could I  
find out about a Pole?
32. 2C(9°) LONELY: A what, Mr. Callan? /  
CU CALLAN
- CALLAN: P.O.L.E. - A bloke from  
Poland.
- LONELY: Blimey, there must be  
millions -
- CALLAN: This one's famous. He has
33. 1(9°) to be. /  
CU LONELY
- LONELY: There's a Pole on the dodge :  
round here. At least he used to be  
a Pole. Come over here during the  
war. In the Air Force. He might
34. 2(35°) know. /  
M2/s CALLAN C.b.g.  
LONELY R.f.g.
- CALLAN: How's he live, this Pole  
of yours?

Coming to 35 on 1

-10- and -11-

On Shot 34 on 2

LONELY: He does all right,  
Dicer does.

35.

1(35°)

M2/s LONELY C.b.g.

CALLAN L.f.g.

CALLAN: I must be slipping -  
Of course, Dicer. /

LONELY: You know him?

CALLAN: I've heard of him. Can  
he still keep his mouth shut?

LONELY: If I tell him he can.

36.

2(35°)ML2/s LONELY X frame  
CALLAN to R.f.g.

Let LONELY go on L.  
See CALLAN'S exit  
in L.S.

CALLAN: Big deal. Got a phone  
here? All right - get him. /  
and Lonely, make it quick.

/1 to POS.C./

T/C SEQUENCE 1. Duration: 1.11

SOF

Mrs. Rule walks into cafe.

Callan follows.

37.

MIX

6.

SC.7. INT. OXFORD CAFE. D.Y.

C2+ F/Pole  
(up)

MLS Group Shot.

CALLAN L.f.g.

MRS. RULE/AGNES &amp;

MAN far R.b.g.

Let WAITRESS to Cbg.

As she goes

EASE INTO CU

CALLAN L.Frame

Others b.g.

WAITRESS: Yes, Sir?CALLAN: Tea, please.

FX:D.g.  
Chatter for  
cafe thru  
scene

38.

5B(35°)

ML2/s

EXTRA L.f.g.

WAITRESS down C.b.g.

PAN RIGHT with her

Let her GO.

HOLD SQUARE M2/s

MRS. RULE/AGNES.

AGNES: They took everything?

MRS. RULE: Everything that was  
valuable. My jewellery, the things .....

-10- and -11-



On Shot 38 on 6

Charles won for rowing - even  
my photograph.

39.

3(15°) a

MCU MRS. RULE  
ELSE INTO DCU

AGNES: But weren't you  
insured. /

MRS. RULE: Oh yes. And we'll get  
it all back, they say, once the  
insurance assessor comes from  
London. The money, anyway, But  
you can't get it all back, not  
the things you've bought

40.

5B(24°)

MC2/s MRS. RULE Lfg.  
AGNES Cbg.

together, made together. /

The worst thing is the  
feeling that someone has looked  
into your life - into all the  
personal and private things  
that one wants to cherish and

41.

3(9°)

DCU MRS. RULE

value. /

The things that one wants to  
keep a secret forever - even  
from one's friends. The little  
bits and pieces of love - to  
think that someone has put his

42.

6

a/b

HOLD CALLAN's rise  
PAN with him to stairs.

grubby hands on all that /

3 to POS.D. /

See his exit L.b.g.

ZOOM IN to MCU MAN Rbg.

HOLD his rise, & COME OUT  
to L/S as he follows  
CALLAN.

5 to POS.A. /

43.

4A(35°)

L/S Group

Cooking canopy f.g.

LONELY R.b.g.

Street C.b.g. (Low

SC.8. INT. LONELY KITCHEN.

EVENING.

F/POLE Sink

B3 Int. ar  
Room.

4

Coming to 44 on 2

On Shot 43 on 4

-13-

44.

2C (35°)

ML4/s

LONELY R.f.g.

DICER ENTERS.

X to L.b.g.

EXTRAS b.g.

Let them go on L.

DICER: Your friend is not here?

45.

1C (35°)

ML2/s

DICER X to L.f.g.

LONELY to R.b.g. (Low)

LONELY: He's coming. Wait in  
there. /

Very touchy my friend is.

C.M.4 to POS.D.

C.M.2 to POS.D.

DICER: Worse than me?

LONELY: A lot worse.

You touch me, and he'll hurt  
you bad.

As DICER X to C.f.g.

Take his sit in  
single M.S.

DICER: I don't wish to touch you.

Does this friend have a name.

LONELY: He's called Mr.Callan.

DICER: Callan? Does he know my reputation?

FX: Knock  
at door

HOLD his rise

PULL BACK to LS.

DICER X to L.b.g.

LONELY into R.f.g.

See Door C.b.g.

Tell him to come in.

Do it.

HOLD 3/s as

CALLAN enters.

LONELY: Come in, Mr.Callan.

46.

3D (35°)

M2/s framing with

lockers R.f.g.

DICER into f.g.

CALLAN to C.b.g.

HOLD TIGHT 2/s in f.g.

See walkover above.

CALLAN: Good evening.

DICER: Good evening, Mr.Callan.

On Shot 46 on 3

47.

1(35°)  
ML3/s  
LONELY L.f.g.  
CALLAN X twds. C.f.g.  
DICER R.b.g.  
PULL BACK  
CRAB LEFT with CALLAN  
Take his sit L.f.g.  
DICER X to C.b.g.  
Sits.  
HOLD 2/s(Low)

CALLAN: Don't hide behind doors,  
mate. You leave shadows. You  
should remember that. /

And I don't like blokes who  
wosh me on the head  
with coshes. You should  
remember that too. Sit down,  
Mr....

DICER: Dicer will do.

CALLAN: Alright, Dicer. You go  
to your church and I'll go to  
mine. What were you playing  
at, anyway?

DICER: I don't like meeting  
strangers. Lonely says you  
want information.

48.

4(35°)  
ML2/s  
CALLAN L.f.g.  
LONELY C.b.g.  
Let LONELY go.  
HOLD CALLAN's rise  
CRAB LEFT with him  
to M2/s with DICER.  
See thru door R.b.g.  
(Low)

CALLAN: That's right. /  
Got some containers, Lonely?

I want to know about a man.  
A Pole.

DICER: Do you know the name  
of this man?

CALLAN: His name is Andrei  
Brozecki. He's a doctor of  
philosophy - a scientist.  
About 60 or so. Took his  
degrees at Warsaw University.

DICER: Anything else.

CALLAN: Put some water in  
yours.

Let LONELY re-enter  
to R.b.g.  
HOLD 3/s

See LONELY'S exit.

49.

1(24°)  
MCU CALLAN(Low)  
PULL BACK  
CRAB LEFT to 2/s  
CALLAN sit in MCU Lfg.  
DICER C.b.g.

LONELY: Yes, Mr.Callan.

DICER:Anything else? /

CALLAN: He used to be married  
to a woman called Sophia -  
back in 1940.



On Shot 49 on 1

DICER: Used to be?

CALLAN: The war got her.

PAN RIGHT  
CRAB LEFT as  
DICER X to lockers  
HOLDING 2/s

DICER: It got me also. Why  
do you want him?

CALLAN: I just want him.

DICER: Is he a Communist?

CALLAN: He's alive, isn't he?

DICER: I do not like Communists,  
Mr. Callan.

50.

3(21°)  
MCU DICER

CALLAN: This is for money. /

ELSE BACK to  
M2/s as LONLEY  
re-enters C.b.g.

DICER: Even so. I do not like  
them. Before the war I had an  
estate. People like this one  
looked after my pigs and kept  
out of my way. Now I am grateful  
to them because they introduce  
me to you. Before the war I would  
have had you arrested. /

51.

4  
ML2/s CALLAN L.f.g.  
DICER C.b.g.

CALLAN: You're breaking my heart.  
And that's why you don't like  
Communists?

52.

3(15°)  
CU CALLAN

DICER: That - and because they stole  
my estate, deported my parents and  
killed by brother /

On Shot 52 on 3

CALLAN: And where wer you in  
all this?

DICER: In the RAF defending  
your country.

53.

4(15°)  
CU DICER

CALLAN: Ta. And afterwards? /

Let him X into DCU

DICER: I became a thief, a  
grass, a man who lives off  
women. Poles are fascinat ed  
by self destruction, Mr.Callan.

54.

1(35°)  
ML3/s CALLAN L.f.g.  
DICER sits F.g.C.  
LONELY R.b.g.

and very good at it. /Perhaps  
I can find where this man is.

CALLAN: A hundred nicker.

DICER: I say perahps. It is  
not money only.

CALLAN: What then?

DICER: I have my hobby, Mr.  
Callan./ To hit back at those who hurt my country  
Your interest may be  
part of it. I should like to  
speak to you in private.

CALLAN: Scarper.

LONELY:I've got nothing to do,  
Mr.Callan. This is my dinner  
time.

On Shot 54 on 1

HOLD LONELY'S rise  
See his exit.

As CALLAN sits on  
bench  
GO INTO M2/s  
CALLAN/DICER(Low)

CALLAN: Well, then, go and have  
your dinner.

DICER: You still work for  
Security? Why should I  
help you?

LET IN S. INGER FLAT

CALLAN: Because if you do,  
you could be hurting the  
Russians.

DICER: You swear it?

CALLAN: Yes.

HOLD DICER'S rise  
PULL BACK with him,  
As he STOPS  
HOLD DICER in CU  
R.frame  
CALLAN C.b.g.

DICER: I know abit about  
Breznevski. He's very powerful  
and very dangerous.

CALLAN: Go on.

55.

4(24°)  
MS DICER  
CR.D LEFT with him  
to M2/s.  
DICER to L.f.g.  
fav. CALLAN C.b.g.

DICER: I can't. Not now. /  
I'll have to check.

CALLAN: I need to know, Dicer.

DICER: I was told that your  
word could be trusted. I  
hope it still can.



On Shot 55 on 4

CALLAN: Try me.

DICER: I will. It may take a day or two.

56.

3(9°)  
BCU DICER(low)

CALLAN: Two, no more. /

DICER: It is strange. You give me no warnings.

CALLAN: Warnings?

57.

4(9°)  
BCU CALLAN(high)

DICER: How this is all secret - and I must tell no one. /

CALLAN: You don't need any warnings, mate. You talk and I'll kill you. And you know it. /

58.

3  
a/b

DICER: Do you know, I believe I do. /  
I must go now.

59.

1(35°)  
12/s DICER Lfg.  
CALLAN R.f.g.

3 to POS.B.

Let DICER X to door  
in low MLS.  
HOLD CALLAN'S rise  
Switch frame  
HOLDING 2/s

Goodnight.  
CALLAN: When you get the information phone Lonely.  
O.K?Goodnight.  
Here. Go and frighten an old lady.

On Shot 59 on 1

See DICER'S exit  
CRAB LEFT into  
CU CALLAN

DICER: I have begun to like  
you, Callan. Perhaps it is as  
well for both of us.

60.

MIX  
5..(35°)  
ML3/s  
HUNTER in MCU lfg.  
MERES L.b.g.  
..SSISTANT Rbg.

SC.9. INT.HUNTER'S OFFICE. C1  
D.Y.

HUNTER: So he went to Oxford?

1 to POS.D.

MAN: Yes sir.

HUNTER: And then?

MERES: He lost him, sir.

HUNTER: Tch. Tch. Tch.

MAN: He went into a cafe, <sup>had tea, then</sup> made  
a phone call, sir. Long  
distance, I'd say.

61.

2B(15°)  
MCU HUNTER

MERES: Lonely, sir? He's the  
most likely. /

EASE OUT to M.S.  
as he leans fwd.

HUNTER: Oh dear. He'll never  
hear the end of this, you know. FX: Buzzer  
Yes?

SECRETARY(DISTORT): Callan is  
here sir.

On Shot 61 on 2

62. 5(35°)  
ML4/s O/S HUNTER Lfg.  
MERES Lbg.  
CALLAN enters Cbg.  
ASSISTANT Rbg.  
Take CALLAN'S sit. HUNTER: Good. Send him in.  
Here he is, gentlemen. Be  
prepared for a little acid. /
- HUNTER: Callan. Nice of you  
to look us up.
63. 3E(24°)  
M3/s  
ASSISTANT in MCU Rfg.  
CALLAN Cbg.  
MERES Lbg. CALLAN: Just dropped in to give  
you a bit of advice. /  
Oh that's him. You're  
useless mate. Do you know  
that? One of yours, Mores?
64. 5(21°)  
M3/s O/S HUNTER  
CALLAN Lbg.  
ASSISTANT Rbg. Looked like your stylo. /  
HUNTER: What's wrong, Callan?
- CALLAN: He tried to follow me.  
Put a pair of dark glasses on.  
Thought they'd make him
65. 2(15°)  
MCU HUNTER invisible. /
- HUNTER: Or obvious, Callan.
66. 5(35°)  
ML4/sa/b  
See ASSISTANT'S exit Perhaps we wanted you to see him. /
67. 3(35°)  
MS HUNTER  
He rises into shot. Thank you. /  
You talked to Mrs. Rule?
- PAN RIGHT with him  
as he X f.g.  
HOLD 3/s  
MERES L.b.g.  
CALLAN C.f.g.  
HUNTER R.b.g. CALLAN: Mrs. Brezhevski? No.  
I just listened.



On Shot 67 on 3

68.

2(15°)

MCU CALLAN

HUNTER: Why Callan? /

CALLAN: You fascinate me.

You really should have told  
me about Brezhnevski.

He's big stuff. He could

69.

5 (15°)

MCU HUNTER

do a lot of harm. /

HUNTER: Who told you that?

.. 11.

CALLAN: Dicer.

70.

3(24°)

M3/s

CALLAN/HUNTER with  
MERES Lb.g.

Let HUNTER go on R.  
HOLD 2/s

HUNTER: Dicer? /

Oh yes, the outraged Pole.

I hope he didn't over-charge  
you.

CALLAN: He's doing it for

71.

5(9°)

BCU HUNTER

Turns into shot.

love. /

HUNTER: He's doing it for

hate, Callan. He hates too

72.

2(35°)

ML3S.

HUNTER to cabinet Rfg.

CALLAN C.b.g.

MERES Lbg.

much. It makes him careless. /

Well now - what do you

propose we should do about  
Brezhevski?

CALLAN: Lift him?

HUNTER: It would be nice.

CALLAN: Does he know where  
his wife is?

On Shot 12 on 2

HUNTER: No . But he's like to, apparently. He's been trying to find her for years.

73. 5 CALLAN: So now you want me to  
a/b bring them together? /

74. 3(35°) HUNTER: Unfortunately, she's  
ML3/s quite happy as she is. I  
HUNTER X f.g. to chair don't think she'll welcome  
L.b.g. the past being dropped up. /  
MERES C.b.g. We've got to get Brezhnevski,  
CALLAN on Right. whatever it costs. Even  
Mrs.Rule's sanity,  
75. 4(Cutaway) This is Brezhnevski. /  
C.S.Brezhevski's  
photo, in hand.

76. 2(9°) They've got a hundred-  
CU HUNTER megaton bomb now. It's  
fall out is frightening. /  
Drop it here and you'd wipe  
out the whole country. Every  
77. 5(9°) living thing. /  
CU CALLAN

They've got the rocket big  
enough to take it - but not the  
fuel. By the end of the year  
Brezhevski will have the fuel.

78. 2(2:°) CALLAN: So you want him now. /  
M2/s CALLAN Rfg.  
HUNTER sits C.b.g.

HUNTER: That would be ideal,  
Callan. And we can get him.  
He's been working too hard.  
He needs a rest. They're  
letting him out to Sweden for

79. 5(15°) a science conference. /  
MCU CALLAN

CALLAN: And he still loves his wife.

On Shot 79 on 5

HUNTER: Exactly, Callan. That is precisely where your Mrs. Rule comes into it. I want you to go back to her with the good news.

80. 3(35°) CALLAN: Good news? /  
M3/s  
HUNTER/MERES/CALLAN

HUNTER: That Brezhnevski is still alive. Make her write a letter to him Meres will deliver in Stockholm. It's all arranged. /

81. 5(9°) BCU CALLAN

CALLAN: She is going to get hurt. /

82. 2(9°) BCU HUNTER

93. 5 HUNTER: She is indeed. /  
a/b

CALLAN: But they'll still find the fuel, won't they? Even without Brezhnevski. /

84. 2 Even without Brezhnevski. /  
a/b

HUNTER: By the time they do, we'll have it too. /

85. 5 we'll have it too. /  
a/b

86. 3(35°) CALLAN rises Rbg.  
M3/s MERES C.b.g.  
HUNTER Lb.g. CALLAN: What's my cover?

HUNTER: An insurance assessor. I seem to remember she had a burglary.



On Shot 86 on 3

CALLAN: You've got it all  
worked out, haven't you?  
You're a little devious,  
but I've got to hand it to  
you.

87. 5(9°) Dr.Rule's benefit./  
BCU CALLAN

88. 2(9°) we want Brezhnevski alive? /  
BCU HUNTER

89. 5 arranged. /  
a/b

90. 2 CALLAN: And if not? /  
a/b

91. 5 I just want him, Callan. /  
a/b

92. 3(35°) /  
ML3/s a/b  
As CALLAN turns away  
CRAB LEFT to see  
his exit in LS.

MIX:

C/S

CALLAN(End of Part Caption)

GRAMS: End  
of Part  
Music.

FIRST COMMERCIAL BREAK

1 to PCS.D.  
2 to PCS.E.  
3 to PCS.C.  
4 to PCS.B.  
5 to PCS.C.

F/U  
C/S

CALLAN Caption

GRAMS:

Beginning  
of Part  
Music

93.

MIX

5C(35°)

CS Picture

Mark on wall.

SC.10.INT.RULES FL.T.

42.

LIVING ROOM. AY.

PAN OVER to  
MCU CALLANCALLAN: He seems to have  
been a very clever burglar.PAN LEFT with him  
as he X f.g.  
HOLD M2/s as  
CALLAN sits on L.  
MRS.RULE Rbg.MRS.RULE: He won't be  
caught then, Mr...?CALLAN: Tucker. It's on my  
card. I very much doubt it.MRS.RULE: And all our things.

94.

1D(15°)

MCU CALLAN

CALLAN: Melted down, broken  
up, sold /

95.

5(15°)

MCU MRS.RULE

I'm sorry. There's just one  
thing bothers me.  
There are five houses on  
this side of the street. /MRS.RULE: Yes.

On Shot 95 on 5

96. 2(35°) (E) CALLAN: Why did the burglar  
ML3/s choose you, Mrs. Rule? /  
O/S CALLAN Lfg.  
MRS.RULE C.b.g.  
DR.RULE enters Rbg.  
HOLD their rise. RULE: Sophia, I....

97. 1(35°) MRS.RULE: Charles, this is  
ML3/s Mr.Tucker, the insurance  
CALLAN Lbg. assessor. My husband, Dr.  
RULE X from Rf.g. Rule. /  
to Cbg. CALLAN: How d' you do.  
MRS.RULE to Rfg.

MRS.RULE: We usually have a  
drink about this time. How  
about you, Mr.Tucker?

CALLAN: Thank you. Scotch and  
water please.

RULE: Would you get some  
water, darling?

98. 2(35°) MRS.RULE: Of course. /  
ML3/s a/b  
See MRS.RULE's Exit.  
HOLD M2/s O/S CALLAN Lfg.  
RULE C.b.g.  
RULE: I wish you'd come to me.

On Shot 98 on 2

CALLAN: I tried. You're a hard man to pin down, Dr.Rule.

99. 1(9°) lecture and I practise. /  
CU CALLAN

RULE: I am very busy. I do experimental work. I

100. 2 (9°) to your wife. /  
CU RULE

CALLAN: Most people want to see me at once, doctor. When i couldn't reach you, I went

101. 5(35°) sit down. /  
ML2/s CALLAN sits On L. The thing is my wife's health  
RULE sits Rbg. is not good. Physically she's fine. But worry is bad for her. She is very delicate.

RULE: Yes, fo course. Please

CALLAN: We try not to worry people, doctor. On the contrary.

RULE:Believe me, I understand that. But in future I'd prefer it if you would talk to me.

102. 2(15°) CALLAN: Very good sir. /  
MCU RULE

RULE: May I ask what you've talked about?

On Shot 102 on 2

CALLAN: The things that  
were lost. The cups for  
instance - she misses them  
very much.

103.

1(35°)

M3/s.

RULE rises X to  
drinks Rfg.

MRS.RULE enters to

C.b.g.

CALLAN rises to Lbg.

RULE: I was very proud of  
them. /

No, vain. I rowed in the  
Diamond Sculls before the  
war.

Thank you, darling.

I think you'd better come  
to my study and talk to  
me there, Mr.Tucker.

CALLAN: Yes, of course.

MRS.RULE: Oh, must you take him  
away? Mr.Tucker has been most  
charming.

HOLD TIGHT 3/s  
fav. CALLAN.

RULE: There'll be a lot of  
forms to fill in Sophia

CALLAN: I'm afraid so.

PUSH IN to  
CU MRS. RULE.

MRS. RULE: Oh, very well, then.  
Take him. But let's have our  
drinks first.

5 to POS.A.  
2 to POS.A.

104.

4L(35°)

CS Picture in  
magazine.

PULL BACK to MRS  
LONELY Lfg./door Rbg.  
(low)

HOLD LONELY's Rise  
See his X to door

SC.11.INT.KITCHEN.NIGHT.

B3

FX:Kitchen  
noise b.g.  
thru scene.

FX:Knock

LONELY: Sorry, darling.



On Shot 104 on 4

As DICER enters  
CRAB LEFT to Low M2/s  
DICER C.b.g.  
LONELY into R.b.g.  
PULL BACK with DICER  
Re X.f.g.

DICER: Your friend, Callan.  
Where can I reach him?

LONELY: You can't. I'll have  
to do that.

DICER: Don't be too important  
Lonely.

LONELY: I'm not being  
anything, mate. I just can't  
tell you where he lives.

DICER: Get hold of him, then.  
I have news for him, and it  
is good.

1 to POS.E./

Take him back to  
MC2/s  
Let DICER GO  
HOLD MCU LONELY.

105.

6a  
CS Plate in front  
of CALLAN  
PAN UP to LS  
CALLAN lfg.  
See MRS.RULE/AGNES bg.  
Let WAITRESS X into  
lfg.

SC.12. INT. OXFORD CAFE. NIGHT.

C2  
F/POLE(up)

FX:B.g.Cafe  
chatter  
thru scene.

WAITRESS: Will that be all,  
sir?

HOLD CALLAN'S rise  
PAN with him to  
stairs HOLDING  
WAITRESS f.g.

CALLAN: Gawd, yes.

106.

1E(35°)  
LS Telephone f.g.  
CALLAN X to it from  
stairs.  
HOLD CALLAN in  
MCU lfg.  
See MRS.RULE/AGNES Rbg.

107.

1B(35°)  
MS LONELY on L.  
See phone Cbg.(low)  
HOLD his rise  
CRAB LEFT with him  
to phone  
HOLD MLS with LONELY  
in MCU lfg.  
EXT.L.S in b.g. & on  
walkover.

INTERCUT KITCHEN SET. NIGHT.

D2  
FX:Telephone  
&Kitchen  
noise.

LONELY: Hello. Hello.

On Shot 107 on 4

CALLAN:(DISTORT) Don't get  
mad, old son. It's bad  
for your halitosis.

LONELY: Sorry, Mr.Callan. I  
been trying to read and I've  
had nothing but interruptions. /

108.

1(35°)

ML3/s

CALLAN'S reflections  
in mirror.

See MRS.RULE/AGNES bg.

CALLAN: Any more news from  
Dicer.

4 to PCS.C.

LONELY:(DISTORT) He's been  
here, looking for you. Got  
something good, he says.

CALLAN: Right. Tell him,  
tomorrow afternoon. Usual  
place. Three.

See CALLAN X fwds.  
MRS.RULE in mirror

109.

3(35°) C

ML3/s AGNES Rfg.

MRS.RULE Cbg.

CALLAN to Lbg.

May I have my bill please. /

1 to PCS.B1  
(CENTRE)

MRS.RULE: Mr.Tucker.

CALLAN: Good evening, Mrs.Rule.

MRS.RULE: This is my friend,  
Miss Gregory.

CALLAN: } Good evening.  
AGNES: }

On Shot 109 on 3

MRS. RULE: Mr. Tucker is my insurance assesor.

AGNES: Oh that's good. Is everything going to be settled then?

CALLAN: I hope so, Miss Gregory. My company always does its best. /

110. 4C(15°)  
MCU AGNES

AGNES: I don't know what's happening to Oxford. We never used to have

111. 3(15°)  
MCU CALLAN burglaries in the old days. /

CALLAN: The price of progress, Miss Gregory. /

112. 4  
a/b  
EASE INTO BCU

AGNES: But now everybody is obsessed with material things. Cars, refrigerators, the television. I suppose if one wants something badly enough, the simplest thing is to steal it. /

113. 1(35°)  
M3/s CALLAN/  
MRS. RULE/AGNES. If one has no valid standard of morality I mean. Are you familiar with the criminal mind, Mr. Tucker?

CALLAN: I have to be. In my work you know.

On Shot 113 on 1

See AGNES exit  
in L.S.

AGNES: How fascinating it must be.  
I must go. I'm already late for  
a lecture. Goodbye, my dear.  
Goodbye, Mr. Tucker. Nice  
meeting you. Oh, my bag.

114.

4(24°)  
M2/s CALLAN sits  
into lfg.  
Fav. MRS. RULE Cbg.

MRS. RULE: Sit down, Mr. Tucker. /  
I've wanted so much to talk  
to you. My husband was afraid  
you might upset me, isn't  
that it?

CALLAN: Yes, he was.

115.

3(24°)  
M2/s MRS. RULE Rfg.  
Fav. CALLAN Cbg.

MRS. RULE: Charles looks after  
me as if I were a princess. /  
Tell me about your work.

CALLAN: Well, to begin with, I  
have more than one job.

MRS. RULE: Really? I would  
have thought insurance...

CALLAN: That's just a sideline.  
My real business is watching  
people. /

116.

4 (15°)  
CU MRS. RULE.

MRS. RULE: You mean you're a  
detective too.

117.

1(24°)  
M2/s CALLAN/MRS. RULE.  
(Square)

CALLAN: Sometimes I have to be.  
People interest me. /  
For instance - do you remember  
I asked you before why the  
burglar chose your house  
instead of one of the others?

On Shot 117 on 1

MRS.RULE: Do you suppose we  
will ever know?

CALLAN: I know now.

MRS.RULE: But how?

118.

4(9°)  
DCU MRS.RULE.

CALLAN: It's all in your  
background. /

MRS.RULE: My background?

CALLAN: Poland, Dachau -  
your first marriage.

119.

3(9°)  
DCU CALLAN

MRS.RULE: Andrei? You know  
about Andrei? /

CALLAN: We know the lot.

MRS.RULE: Who is we?

120.

4  
a/b

CALLAN: I hope you'll never  
know. /

121.

3  
a/b

MRS.RULE: You're not trying  
to blackmail me are you? /

122.

4  
a/b

CALLAN: Yes. /



On Shot 122 on 4

MRS.RULE: But I have  
nothing.

CALLAN: It's not money, Mrs.  
Rule.

MRS.RULE: Oh, for God's sake  
please. /

123.

1(24°)  
MCS2/S CALLAN/MRS.RULE

CALLAN: Quietly, love.

MRS.RULE: What is it you want?

3 to MCS.3.

CALLAN: I can't tell you here.

MRS.RULE: Don't you know what  
you're doing to me?

CALLAN: Yes, it's all part of  
the treatment. Go home now and  
don't talk to anyone. Least  
of all your husband. I'll  
see you tomorrow morning. Nine  
o'clock. When your husband's at  
the hospital.

EASE INTO CU MRS.RULE.

MRS.RULE: You're very thorough.

On Shot 123 on 1

CALLAN: Very. You go on home.  
And think about Andrei.  
He's alive.

124.

4(35°)  
MS CALLAN / MRS. RULE.

PULL BACK with :  
CALLAN to phone.  
HOLD CALLAN IN MCU Lfg.  
See MRS. RULE EXIT.

As she goes  
EASE INTO CU CALLAN R.frame  
Telephone on L.

FX:Telephone  
ringing tone  
followed by  
pip-pip noise

SECRETARY:(DISTORT) Yes?

CALLAN: Let me speak to  
Charlie please. Callan and  
scramble it.

1 to POS.F.

HUNTER:(DISTORT) Charlie here.

CALLAN: It's all set. I'll get  
what you want in the morning.

125.

4(35°)  
MS HUNTER CUL.frame.  
SECRETARY C.b.g.

SC.13A.HUNTER'S OFFICE.NIGHT. F/POLE  
INTERCUT. DISTORT

C2.

HUNTER: How much have you  
told her?

CALLAN:(DISTORT) Enough.

HUNTER: Does she know  
Brezhevski's still alive?

On Shot 125 on 5

CALLAN: (DISTORT) Yes.

126.

4(15°)

MCU CALLAN

GO INTO DCU

HUNTER: In that case we'd  
better keep a watch on her.  
We don't want her running  
to him do we? /

CALLAN: I'll look after that,  
Hunter. I don't trust those  
amateurs Meres is supposed  
to train.

HUNTER: (DISTORT) You sound  
unusually tetchy, Callan.

CALLAN: When this lot's over  
I think she'll probably go  
crazy.

HUNTER: (DISTORT) That bothers  
you?

127.

5(9°)

DCU HUNTER

CALLAN: Yeah. It bothers me. /

HUNTER: Then try thinking  
about that hundred megaton bomb.  
That should bother you even more.

128.

MIX

2A(35°)

L2/sLamp L.f.g.

RULE Centre.

MRS.RULE enters

far R.b.g. (Low)

SC.14. INT.RULES FLAT.NIGHT. 41

On Shot 128 on 2

SWITCH FRAME as  
she X to L.b.g.  
HOLD M2/s

4 to POS.D.

RULE: How was Agnes?

MRS.RULE: As usual. I  
thought you had a meeting  
tonight.

RULE: I did. But I was  
worried about you.

PAN LEFT to  
SINGLE MS with  
MRS.RULE to window.

MRS.RULE: I'm alright,  
Charles.

129.

1F(24°)  
MLS  
RULE rises and X to  
R.f.g.  
MRS.RULE C.b.g.

RULE: Can I get you  
something.

MRS. RULE: No, darling. Thank  
you. I had some coffee with  
Agnes.

as she X to him  
GO INTO C2/s  
Fav. MRS.RULE.

Charles.

RULE: Darling...

2 to POS.E.

MRS.RULE: I couldn't live  
without you, Charles. You  
know that don't you?

RULE: Was anyone else with you  
tonight?

MRS.RULE: Just Agnes....  
and Mr.Tucker.

---

STOP T.A.P.E. ROLL BACK AND MIX

---

3 to POS....

1 to POS.A.

5 to POS.D.

T/C SEQUENCE 2. DURATION.1.05.

SOF

Callan arrives at  
the Rules' house.

130.

4D(35°)

SC.17 INT.FLT.D.Y.

C3- HALL

MLS Bust Lfg.

A2-LIVING

MRS.RULE comes

ROOM.

downstairs Cbg(low)

B1 -STUDY.

PAN RIGHT with door  
HOLD 2/s as CALLAN  
enters.

Let CALLAN X frame  
HOLD MRS.RULE.

MRS.RULE: You're very  
prompt.

CALLAN: I have to be. I'm  
in a hurry/.the doctor's  
gone? .

131.

5D (35°)

ML2/s

CALLAN in from R.  
PAN LEFT with him  
Let MRS.RULE  
into R.f.g.

MRS.RULE: Mr.Tucker. What  
is it you want?

4 t. POS.E.

CALLAN: One letter.

Fav. CALLAN C.b.g.

MRS.RULE: What?

CALLAN: One letter to your  
husband. /

131a.

2E(15°)

MCU Mrs.Rule

MRS.RULE: But Charles is with  
me all the time.



On Shot 131 on 5

CALLAN: I mean Andrei.  
Charles isn't your real  
husband, Mrs. Brezhnevski,  
is he? Bigamy they call

132.

3(24°) A it. /

MS. MRS.RULE  
sits into shot  
Let CALLAN into L.frame  
HOLD SQUARE M2/s

MRS.RULE: Oh, my God.

CALLAN: It's rough.  
Alright. But I'm in a  
hurry.

MRS.RULE: What do you know  
about Andrei?

CALLAN: Enough.

MRS.RULE: I saw his picture  
once. Years ago. When the  
Russians made him an  
academician. /

133.

2(9°) E  
CU MRS.RULE.

I thought he was dead.

CALLAN: You mean you hoped  
he was.

On Shot 133 on 2

134. 5(9°) MRS. RULE: Maybe. I love  
CU CALLAN Charles so much you see. /

135. 2 CALLAN: But you're not  
a/b married to him. /

MRS. RULE: Will you tell  
Charles?

CALLAN: No. And you won't  
either.

136. 5 MRS. RULE: What will happen  
a/b to Andrei? /

137. 2 CALLAN: That's none of your  
a/b business. But I'll tell you.  
He'll come and work for us. /

138. 3(35°) MRS. RULE: You won't hurt  
MI 2/s him? /

CALLAN rises L.b.g.  
MRS. RULE Rfg.  
HOLD her rise  
SEE their exit to  
study.

CALLAN: I have a letter I  
want you to write, Mrs.  
Drozhevski. Write  
exactly what it says.

139. 1(35°) MRS. RULE: I'll need my  
ML2/s MRS. RULE X glasses. /  
to desk Rfg. It is in Polish.  
SWITCH FRAME as  
CALLAN X to desk.  
Keep door b.g.

On Shot 139 on 1

CALLAN: Of course it's in Polish. The man who sent me isn't a fool.

C.M. 3 to POS.E.  
C.M. 2 to POS.B1

MRS.RULE: But this is not true. I am not like this. Charles and I are happy

HOLD 3/s as  
RULE enters.  
MRS.RULE C.f.g.  
RULE/CALLAN lbg.

CALLAN: Write it down, Mrs. Brezhevski.  
No. On this.

RULE: What the hell is all this? Why is my wife crying?

CALLAN: She's had bad news. You want to tell him?

140. 3E(9°)  
CU MRS.RULE.  
Turns into shot.

MRS.RULE: He knows. /  
It is about Andrei.  
They want me to

141. 4(24°)  
M2/s RULE/CALLAN

write to him. /

CALLAN: You know he's still alive?

RULE: I know.

CALLAN: We want him.

RULE: May I ask who we are?

On Shot 141 on 4

CALLAN: No, you may not.

1. 2.      1(35<sup>c</sup>)      RULE: And if my wife refuses? /  
             ML3/s MRS.RULE  
             in MCU C.f.g.  
             RULE/CALLAN Lbg.

MRS.RULE: I don't refuse.

1. 3.      4(15<sup>c</sup>)      CALLAN: She's in a nervous  
             C2/s RULE/CALLAN      state, doctor. The shock of  
   being tried for bigamy wouldn't  
   do her any good. /  
             EAST PAN LEFT with      You're too old for it,  
             them to piano.      I'd take you apart, and  
   then we'd be back where

1. 4.      1      we started. /  
             a/b

Get on with it. I haven't  
got much time.

VOICE TAPE

Slow TRACK IN to  
CU MRS.RULE

MRS.RULE:(TAPE) My dearest  
Andrei, it was only the other  
day that I learned to my great  
joy, that you were still  
alive. I saw your picture in  
a magazine, and it said that  
you would be attending a  
meeting of scientists in  
Stockholm. /

SLOW F.A.D.E.

1. 5.      3(24<sup>o</sup>)  
             M2/s RULE Lfg.  
             fav. CALLAN C.b.g.

RULE: You realise what  
effect this could have on  
my wife?

On Shot 145 on 3

146. 4(15°) CALLAN: You're the doctor,  
MCU RULE doctor. /

EASE INTO BCU RULE: Twenty three years ago  
she was in Dachau. Waiting  
for extermination.

147. 3(15°) Her mind was broken. It  
ECU CALLAN took all my skill to bring  
her back to normal. /

It C.S.F.

148. 1(35°) CALLAN: I know that  
ML3/s MRS.RULE too. /  
in MCU Cfg.

RULE/CALLAN Lbg.

TRACK IN to MCU  
MRS.RULE &  
DOWN to C.S.  
her hand with pen.

MRS.RULE: I have been  
very ill. It seems likely  
that I may die soon. My  
heart, they say. After  
Dachau it was never strong.  
My darling, I would so much  
like to see you again, just  
once more. There is a friend  
here in England who can  
arrange this. He belongs to  
a Free Polish Organisation.  
It has brought many people  
to England. Please say that  
you will come too, if only  
for a little while. /

VOICE TAPE  
2.

149. 3(24°) for a little while. /  
M2/s RULE Lfg.  
CALLAN C.b.g.

SLOW FADE

RULE: What is she writing?



On Shot 149 on 3

CALLAN: Lies.

RULE: How in the name of God  
can you justify this?

CALLAN: I don't have to. That  
isn't my job, doctor. I  
just came for the letter. /

150.

1(35°)  
ML3/s a/b  
CALLAN X to Rbg.  
RULE to Lbg.  
HOLD M3/s

Fine. Now, the envelope.  
Just his name. Now put the  
letter in the envelope. That's  
it then.

RULE: This is unbearable.

PAN LEFT with CALLAN  
as he X twds.piano  
HOLDING 3/s

CALLAN: Yes. We'll have to  
borrow your wife for a couple  
of days. Just to identify  
her husband. /

151.

3(15°)  
C2/s CALLAN/RULE

RULE: Damn you.

CALLAN: Please not a word.  
Think, doctor. That's how  
you make your living, isn't  
it? By thinking. /

152.

1(35°)  
ML3/s a/b  
CAME INTO C2/s  
RULE/MRS.RULE.

3 to POS.D.

153.

5(35°) A  
C.S.Letter in  
HUNTER'S hands.

SC.18.INT.HUNTER'S OFFICE.  
DAY.

C1

On Shot 153 on 5

PAN UP to  
MCU HUNTER(side view)

FULL PACK  
CRAB LEFT to M2/s  
C/S HUNTER Lfg.  
MERES rises Cbg.

HUNTER: The letter is perfect, according to our boffin. Brezhnevski is on his way to Stockholm now. Three KGB men with him. Have a good trip.

1 t . C.C.

NERES: Thank you, sir.

HOLD M2/s as  
MERES X twds. docr.

HUNTER: Mrs.?

MELES: Yes sir?

HUNTER: Make it a nice quiet  
job please. /

154.

221(35°)  
MLS.  
MENES into L.  
PAN RIGHT with him  
to exit.

155.

(35<sup>0</sup>)  
L.S. with  
w llover above.  
PAN DOWN to inc.  
C ILIN on L.

FAN RIGHT with  
him twds. door.

7C.12.I.T.L. ONLY'S 10 11 12 13  
DAY. BY

FX: Kitchen  
noises bg.

CALLIN: Come in.

DICER: Mr. Callan.

Let CALL N into Lfg.  
in ML2/s with  
DICER Rbg.

CALLAN: What's the good news?

On Shot 155 on 4

DICER: This Brezhnevski - he  
was once married?

Take CALLAN's sit  
(Stay low with  
Extras above Rbg.)

CALLAN: Yeh. I know.

DICER: But he lost his wife,  
you said?

CALLAN: I thought so.

156.

1C(2°)  
MC2/s CALLAN on L.  
DICER sits into shot  
on R. (50/50)

DICER: The good news is  
this, Mr. Callan. /  
His wife is alive again.  
My information is very  
serious and very accurate.

CALLAN: Go on.

157.

3D(9°)  
CU CALLAN

DICER: Brezhnevski has a flat  
in Warsaw. Somebody broke  
into it a little while ago.  
They stole a lot of things -  
including Brezhnevski's  
wedding picture and his  
marriage certificate. /  
When this was known,  
the Polish security people  
told the KGB.

On Shot 157 on 3

CALLAN: Do you know why?

DICER: Everything that happens  
to Brezhevski is important  
to the KGL. /

158.

1( 24°)  
ML2/s CALLAN Lfg.  
DICER rises  
X to Cbg.

There is something else,  
also. But i have not full  
information.

CALLAN: Let's have it.

DICER: The KGL know that the  
British are enquiring about  
the wife. /

159.

1(2:0°)  
MS CALLAN  
HOLD his rise  
FULL BACK with him.

CALLAN: Do y u know where the  
wife is?

Let DICER in from R.  
GO INTO C2/s  
CALLAN in DCU L.frame  
DICER b.g.

DICER: No. but they know. Now  
the KGB are looking for her  
also.

T/C SEQUENCE NO.3. DURATION: .31.

SCF

Mrs.Rule being followed  
by KGB Men

3/2  
CALLAN:End of Part Caption.

4. 3:50  
of Part  
Music.

SECOND COMMERCIAL BREAK

C/S  
CALLAN: Beginning of Part Caption

GR MS: Beginning  
of Part Music.

MIX  
2. (45")  
MS Door  
As CALLAN enters  
PULL BACK with him  
to desk  
HOLD ML2/s  
HUNTER/CALLAN (square)

21. INT. NIGHT.

CALLAN: They're on to us.

HUNTER: Who?

CALLAN: The KGB.

HUNTER: Who told you that?

161. 2. (15")

162. 2. (35")

ML3/s  
O/S HUNTER Lfg.  
CALLAN Lbg.  
SECRETARY enters Cbg.

CALLAN: Why not? He's nothing  
to gain.

HUNTER: At least we should  
assume he's right.



On Shot 162 on 5

SECRETARY This just came through.

Let SECRETARY GO.

163.

2B(15°)  
MCU HUNTER  
EAST INTO BCU

HUNTER: Splendid. The letter's done the trick alright. /  
Brezhevski' gave them the slip at the opera last night. He and Meres are on their way to Newcastle. When they dock tomorrow morning I'll arrange a helicopter to take him to the local flying

1 .

3(2:30)  
HUNTER rises to Lfg.  
CALLAN Rbg.

clut. /

SECRETARY: (DISTORT) Yes sir?

HUNTER: Come in again, will you? If Dicer knows what he's talking about the KGB will be on to Mrs. Rule very quickly. You'd better get down there.

165.

5(35°)  
ML3/s  
CALLAN Lfg.  
HUNTER Cbg.  
Sec into Rbg.  
PULL BACK with HUNTER to his chair  
CALLB LEFT  
HOLD 3/s

Fast. /  
If she's not at home, Callan, find her, wherever she is, and take her to Newcastle. I'll meet you there in the morning. Callan will want a fast car now. To Oxford. And I want to get to Newcastle by early morning. Will you see to it?

On Shot 165, p. 5

S CALLAN: Yes sir.

C. LILLY: And how  
do I get Mrs. Rule to  
Newcastle? /

166.

2(9<sup>c</sup>)  
CU HUNTER

HUNTER: Oh we'll keep the R.F  
employed. Get on  
to the Air ministry will you?  
We shall need another  
helicopter. /

167.

5(35<sup>o</sup>)  
ML3/s a/b  
Take HUNTER'S sit  
SEE C. LILLY'S exit.

T/C SEQUENCE NO.4. DURATION:1.24.  
Callan/Lonely in garden

SOF

LONELY: Mr.Callan. Mr.Callan.

C. LILLY: Is she still there,  
Lonely.

LONELY: Yes, Mr.Callan. And her  
old man. But there's two  
other geezers went in about  
ten minutes ago. For...ners  
they look like to me.

C. LILLY: Two?

LONELY: Yes.

C. LILLY: Right mate. You just  
stick here and watch. And Lonely,  
keep our of sight.

END OF T/C

LONELY: You're joking.

168. 4F(75°) SC.23.INT.RULES F.L.M.1887. 2  
CS Pistol in 1st  
man's hand.  
FAST FULL BACK to  
ML4/s  
RULE Rfg.  
1st Man Rbg.  
2nd Man Cbg.  
MUS.RULE Lbg.

KGB: You are very quiet, doctor.

RULE: I'm thinking.

KGB.: What? What are you  
thinking?

RULE: My thoughts are private.

169. 3A(15°) KGB: Are they? /  
MCU 1st MAN  
GO INTO BCU.  
Perhaps you are wondering  
why you should help us to keep  
Brezhevski. You think you're  
betraying your country to save  
your wife. You are a doctor.  
In the West that is no doubt  
an admirable thing to do. If  
I have to choose between saving  
my country and saving my friend,  
I hope I should have the decency  
to save my friend. One of your  
writers said that. /

170. 5C(9°)  
BCU RULE

RULE: E.M.Forster.

On Shot 170 on 5

171. 4(35°) Rule. /  
ML4/s a/b  
You will have your darling  
Sophia to look after. How  
long before she betrays you
172. 5(24°) too doctor? /  
M2/s  
MRS. RULE CU Lfg.  
1st MAN Cbg. MRS. RULE: Please!
173. 4 you can say is please? /  
a/b  
As RULE X to Rbg.  
TRACK IN  
CRAB LEFT to  
CS Pistol L.frame  
Rbg.(low)  
KGB: Please? What kind of  
word is that? You endanger  
five years of work, the  
security of my country and all  
Her crying is too noisy.  
Put on the radio, doctor.  
No jazz please. No pops.  
GRAMS:Pop  
music -  
tuning noise  
- Brahms  
Symphony No.3.  
LPM 18926
174. 2F(35°) SC.24. EXT.FLAT.INDOOR. NIGHT. F/POLE  
MS French windows.  
PAN LEFT to MLS garden.  
CALLAN into L.frame.  
As he X to window  
GO into MCU CALLAN  
PAN DOWN to CS Hands.  
FX:Night  
sounds quiet  
street
175. 1F(35°) SC.25. INT.FL T.NIGHT. 2  
ML4/s  
RULE returned to Rfg.  
Sec French window in  
far Lbg.  
as CALLAN enters.

\*

On Shot 175 on 4

KGB: This is music, doctor.

2 to POS.A.

Real music.

\*

RULE: It's Brahms. A German bourgeois.

\*

KGB: One of my favourites.

RULE: I doubt it. His values were E.M.Forsters.

\*

HOLD 1st MAN'S rise.

KGB: This isn't a seminar, doctor.

\*

176.

2A(35°) CALLAN: Ci.  
Lb/s  
1/3 CALLAN lfr.  
TWO MEN Cbg.  
MRS.RULE/RULE Rbg.

\*

FX:2 Shots

Let CALLAN go out  
of bottom frame.

FX: Smash  
glass  
window.

177.

3A(24°)  
MCS Framing with  
low table.  
1st MAN falls onto it.  
2nd MAN runs away Cbg.  
(low)

\*

178.

5(6°)  
VERY BCU MRS.RULE's eyes  
and mouth only.

\*

179.

4(35°)  
MLS 4/s  
1st MAN bottom frame. Shut Up! I'll belt you.  
MRS.RULE Cbg.  
RULE Rbg.  
CALLAN X to Rfg.

\*

T/C SEQUENCE NO.5. DURATION:.23.

SCF.

KGB Man leaving house  
& followed by Lonely



180.	2. (35°) MLS 3/s 1st MAN Lfg. CALLAN Cfg. RULE Rbg.	SC. 27. RULES HOUSE. NIGHT.	A2	
				*
				*
	As RULE X twds. settee PAN LEFT CRAB RIGHT to inc. MRS. RULE Lbg. HOLD 4/s			*
				<u>CUT MUSIC</u> <u>ON ACTION</u>
		CALLAN: Twenty quid and a pistol. Not much for a life's work is it?		
		RULE: You're a particularly brutal man, aren't you Tucker? /		
181.	5 (9°) CU CALLAN			
		CALLAN: I live my life, mate.		
		RULE: You killed just now. Your face shows nothing. Nothing at all.		
182.	4 (35°) M3/s CALLAN rises into Rfg. RULE Cbg MRS. RULE Lbg.	CALLAN: I was busy. / I'm sorry about this, but we want you in Newcastle, Mrs. Brezhevski.		
		RULE: Don't you realise that my / that my wife is very upset and very frightened, Tucker. And so am I. Can't you leave us alone? We've done what you asked. This is a nightmare for her. /		
183.	3 (9°) BCU RULE			
184.	5 (9°) BCU CALLAN			

On Shot 184 on 5

185. 4(9°) CALLAN: If this is a nightmare,  
PCU M.S.RULE. a bigamy trial would be  
hell. /

186. 2A(35°) M.S.RULE: I'll go with you  
ML3/s if I must. /  
MRS.RULE Lfg. CALLAN: Yes.  
RULE Lbg.  
CALLAN X to hall Cbg.

187. 1G(35°) MS CALLAN into L.frame  
As he opens front  
door PUSH IN to MC2/s  
with LONELY on R.  
(opening frame with  
flowers Cfg.) CALLAN: Oh my God, Lonely. 03  
Couldn't you phone?

LONELY I didn't have no  
tanners. I don't want to  
come in, Mr.Callan.

2 to P.S.G.

CALLAN: And I don't want you  
in, mate. Where'd he go?

LONELY: To the station. He  
made a long phone call and  
wrote a lot of notes. Then  
he got a train to Newcastle.  
Change Paddington and Kings X.

CALLAN: Single.

On Shot 187 on 1

LONELY: Yes, Mr.Callan.

CALLAN : And he didn't  
rumble you?

LONELY: Mr.Callan.

CALLAN: You sure?

LONELY: Would I be here if  
he had?

Let LONELY GO.  
PLAN LEFT with CALLAN  
BLACK IN to set  
SEE his X into  
living room in L/S  
with RULE/MRS.RULE bg.

CALLAN: Alright. You can pick  
it in now.

LONELY: Thanks, Mr.Callan.

CALLAN: Mind how you go.

187. 5(35°)  
ML3/s MRS.RULE Lfg.  
RULE Cbg.  
CALLAN into Rbg.

A2

CALLAN: The other one's gone  
to Newcastle. /

189. 4(9°)  
CU MRS.RULE

MRS.RULE: Do I still have to  
go with you? /

190. 2(6°)  
CU CALLAN

CALLAN: Yes. /

191. 5(24°)  
MC2/s MRS.RULE/  
fav. RULE  
HOLD her Rise.

1 to POS.H.  
4 to POS.G.

RULE: We'll both go.

192. 2  
a/b

On Shot 192 on 2

193. 3(35°) CALLAN: No just the lady.  
M3/s MRS.RULE/RULE/  
CALLAN.

PULL BACK &  
 CRANE DOWN to inc.  
 1st M.L.N Cfg.  
 HOLD Low L.S.

---

STOP TAPE. RE-START & MIX

---

MIX  
T/C SEQUENCE NO.7. DURATION: SOF.

194. 4(35°) SC.30.INT.WATCHMAN'S CABIN. A3  
M2/s MR.RULE Lfg. D.L.N.  
CALLAN Rbg.(low)  
Let CALLAN go on R.  
FX:Ext.  
atmos.  
as on film.  
b.g.aircraft.

195. 1H(24°)  
MS Ext.window  
CALLAN appears it.

196. 4(35°)  
MS MRS.RULE on L.  
Let CALLAN in from R.  
HOLD M2/s MRS.RULE: Is it time?  
Take his sit.

STRIDE WINDOW CALLAN: No..not yet.  
You tired?

MRS.RULE: Not for sleep.  
I can never again be tired  
for sleep.

On Shot 196 on 4

CALLAN: Look, the bloke I  
killed was in the KGB.  
You know what that means?

MRS.RULE: Every Pole knows  
wh t that means.

197.

2G(9°)  
CU MRS.RULE.

CALLAN: I mean if I'd given him  
half a chance he might have  
killed me. /

MRS.RULE: Life is not so  
important to me.

CALLAN: Or your husband?

198.

1(2°)  
CU CALLAN

MRS.RULE: Which husband? /

199.

1(24°)  
MLS 2/s MRS.RULE/  
CALLAN(low)

CALLAN: The one you love,  
Mrs.Rule. /

Did you ever hear what  
Brezhevski is doing?

MRS.RULE: I knew only that  
he was famous.

CALLAN: He's developing a  
fuel. For a rocket that  
carries a nuclear warhead.

200.

4  
a/b

MRS.RULE: And you want it? /

FX:Early  
morning  
broeze &  
helicopter  
arriving  
in distance.

On Shot 200 on 4

201. 2 CALLAN: Yeh. We want it. /  
a/b

MRS.RULE: So that you can drop  
nuclear war heads on them? Your  
argument does not interest me  
any more. I have seen so many  
people die - one day I think it  
will not interest you either. /

202. 1(24°)  
MIS Door  
HUNTER enters  
Let CALLAN in from L.  
HOLD 2/s HUNTER: Is she alright?

Let HUNTER X frame  
and out on L. CALLAN: She'll do.

203. 4(24°)  
MS MRS.RULE on L.  
Let HUNTER in from R.  
HOLD M2/s HUNTER: Now listen carefully,  
please. I want no mistakes.  
Here is a picture of  
Brezhevski. Do you recognise  
him?

SET IN WINDOW.

MRS.RULE: Of course.

204. 2(9°) HUNTER: Look at it. /  
DCU MRS.RULE

MRS.RULE: This is Andrei.

205. 1(24°) HUNTER: Good. / A man who looks  
M3/s Ext.window.f.g. like that is on the helicopter.  
HUNTER X to centre There it is.  
CALLAN Rbg.  
MRS.RULE to Lfg.

T/C SEQUENCE NO.8. S.O.F.



CN T/C.

HUNTER: (V/O) Can you see clearly?  
It's quite close.

STRIKE WINDOW

MRS. RULE: (V/O) I can see.

HUNTER: (V/O) There a fireman  
standing there reading a  
newspaper. Describe him.

MRS. RULE: (V/O) Quite tall,  
broadly built, dark curly  
hair, could be foreign. Italian  
maybe.

END OF T/C

206.

1H(25<sup>c</sup>)  
M3/s MRS. RULE/HUNTER/  
CALLAN  
(low without fg window)

SC. 33. INT. WATCHMAN'S CABIN. 3

HUNTER: Alright. You can see.  
Now, when Brezhevski goes past,  
if you're sure it is Brezhevski  
you will go out of the door  
and call out to him, one of us  
will pretend to hold you back. /

207.

2  
a/b

He loves you very much. He's  
risked his life to find you. It  
would be only natural for him  
to come to your rescue Mrs. Rule.

On Shot 207 on 2

208.

1 MRS.RULE: And once he comes  
a/b to me what do I say to him? /

HUNTER: Say whatever you wish,  
madam. You won't see him  
again.

FX:Noise  
of  
helicopter

T/C SEQUENCE NO.9. .  
Helicopter arriving  
& jeep.

SOF.

CALLAN:(V/O) Here we go.

209.

2(24°) SC.35.INT.WATCHMAN'S CABIN. A3  
CS gun in CALLAN's  
hhd.  
PAN UP to M3/s  
MRS.RULE Lbg.  
HUNTER Cbg.  
CALLAN Rfg.

MRS.RULE: You will kill him

210.

4(9°) too. /  
CU HUNTER

HUNTER: Mrs.Rule. Be sensible.  
We want him alive, the KGB  
may not. /

211.

1(24°)  
M3/s Ext.window fg.  
MRS.RULE/HUNTER/CALLAN

FX:Wind.

MRS.RULE: I'm cold.

CALLAN: It'll soon be over.

T/C SEQUENCE NO.10.

SOF.

On T/C

MRS.RULE: (V/O) I think I see him.

STRIKE WINDOW

HUNTER(V/O) Wait until you're  
sure.

MRS.RULE: Yes. Yes. It is  
Andrei

END OF T/C

212.      2(9°)      SC.37. INT.CABIN.      A3  
BCU MRS.RULE

MRS.RULE: But he is so old.  
And you say he still

213.      4(15°)      loves me? /  
MC2/s MRS.RULE/HUNTER  
fav.HUNTER

HUNTER: He's been looking for you  
for over twenty years. He even  
got the Russian government to  
look for you.

As MRS.RULE turns  
twds. cam.  
EASE INTO DCU

MRS.RULE: He must be very  
important to them.

214.      1(35°)      of us. /  
M3/s MRS.RULE/HUNTER/  
CALLAN(low - SEE  
CALLAN X to door)      CALLAN: They are on the move.

T/C SEQUENCE NO.11.

SOF.

On T/C

HUNTER(V/O) Ready, Mrs.Rule.  
Mrs.Rule.

MRS.RULE:(V/O) I'm ready.

HUNTER: Don't forget. Call out  
to him. And struggle.

MRS.RULE: I won't forget.

HUNTER: Now. Call out ot him.

MRS.RULE: Andrei. Andrei.

BREZHEVSKI: Sophia.

HUNTER: Damn.  
No Calln. Let Marcos have him.  
I'd like you to leave quietly,  
Mrs.Rule, in a minute or two.  
It would be better if the police  
knew nothing of your part  
in all this.

MRS.RULE: He only spok e my  
name. Sophia he said. Sophia.



On T/C

HUNTER: Look after her, Callan.  
I'll go and sort this out.

CALLAN: Yes sir. You go and  
sort it out.

HUNTER: Yes.

FADE T/C.

215.

F/U

5

CALLAN Caption

SUPER C/S CUTTING BETWEEN CAPTIONS.

- a. Edward Woodward
- b. Michael Goodliffe
- c. Anthony Valentine. Russell Hunter
- d. Pauline Jameson. Laurence Hardy
- e. Vladek Sheybal. Fabia Drake
- f. David Garfield. David Rose
- g. Vivien Sherrard. Lisa Langdon.
- h. Andy Devine. Joseph O'Connell.
- i. Associate Producer John Kershaw
- j. Designer Stan Woodward
- k. Producer Reginald Collin
- l. Directed by Peter Sasdy.

FADE 5 & C/S

F/U

T/C SLIDE

Thames Television(if available)

FADE SOUND AND VISION